



DON'T FORGET THE DRIVER

EPISODE 3 – 'HYDROTHERAPY'

POST PRODUCTION SCRIPT

Writers

TIM CROUCH & TOBY JONES

Producer

HOLLY PULLINGER

Director

TIM KIRKBY

**THIS SCRIPT IS THE PRIVATE AND CONFIDENTIAL PROPERTY OF:
Hootenanny c/o Sister Pictures Ltd: 2nd Floor, 8-11 St John's Lane, London EC1M 4BF**

<p><u>INT. GREEN'S HOUSE. GREEN'S BEDROOM - DAY</u></p> <p>GREEN wakes. Remembering what he has done.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>KAYLA walks along Bognor seafront - a little worse for wear from the night before. She is holding her shoes.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>GREEN enters the kitchen, holding his laptop, finding a private place to speak. He's talking to his brother, BARRY, on Skype.</p> <p>On the living room as GREEN walks around, whispering.</p> <p>BARRY is on a treadmill, red faced, sweating, going too fast - talking into his iPad.</p> <p>On the kitchen as GREEN walks back round.</p>	<p>GREEN Bollocks.</p> <p><i>Don't Forget the driver</i></p> <p>GREEN (CONT'D) One of the other drivers at work. Are you listening Baz?</p> <p>BARRY (THROUGH LAPTOP) (O.O.V) Like a hawk, mate!</p> <p>GREEN He's a real idiot.</p> <p>GREEN (CONT'D) (O.O.V) Anyway, he's got himself involved...</p> <p>GREEN (CONT'D) ...in a situation. A stupid mess with a woman.</p> <p>BARRY (THROUGH LAPTOP) A woman.</p> <p>GREEN A, a...</p> <p>GREEN (CONT'D) (O.O.V) ...a stranger.</p>	<p>Scene: 10:00:00</p> <p>Scene: 10:00:18</p> <p>Titles In: 10:00:28</p> <p>Scene: 10:00:46</p>
--	---	---

GREEN looks around, paranoid.	GREEN (CONT'D) She's err, well sh-sh-she's from abroad. And...	
CUT TO:		
<u>EXT. GREEN'S HOUSE.</u>		Scene:
<u>BACK GARDEN - DAY</u>		10:01:08
GREEN heads into the back garden in order to speak normally. He sits on a lump of concrete.	GREEN (CONT'D) ...because you're in exports. The thing is Barry, she's illegal.	
	BARRY (THROUGH LAPTOP) (O.O.V) A fence-jumper?	
	GREEN Yes, yes. I-i-i -if you like.	
	BARRY (THROUGH LAPTOP) No shit mate, that's a serious set-up.	
	GREEN Can you not do that accent.	
	BARRY (THROUGH LAPTOP) What accent?	
	GREEN That one. I can't concentrate.	
	BARRY (O.O.V) (THROUGH LAPTOP) It's not an accent...	
	BARRY (CONT'D) (THROUGH LAPTOP) ...mate! I'm fully integrated.	
	GREEN You put it on.	
	BARRY (THROUGH LAPTOP) Nah... mate.	
	GREEN Anyway. I-I-I want to give him advice.	
	BARRY (THROUGH LAPTOP) Get rid of her. Send her back.	

<p>On GREEN.</p> <p>From GREEN, worried.</p>	<p>BARRY (CONT'D) (THROUGH LAPTOP) (O.O.V) If your mate's harbouring an alien, they'll throw the book at him. End of.</p>	
<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>HALLWAY - DAY</u></p>		<p>Scene: 10:01:40</p>
<p>KAYLA enters and hangs up her coat.</p>		
<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p>		<p>Scene: 10:01:46</p>
<p>KAYLA casually opens the door to the front room. She is stopped in her tracks. RITA has just woken up. She is sitting up on the sofa, bleary-eyed. KAYLA and RITA look at each other for the first time.</p>		
<p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>BACK GARDEN - DAY</u></p>		<p>Scene: 10:01:57</p>
<p>Back to GREEN sat in the garden.</p>	<p>GREEN So just walk away from her then? Should I? He?!</p>	
<p>On BARRY still running on the treadmill.</p>	<p>BARRY (THROUGH LAPTOP) Over here, they turn 'em round, send 'em back with a gunship.</p>	
	<p>GREEN Shoot them?</p> <p>BARRY (THROUGH LAPTOP) (O.O.V) If only.</p>	

<p>On GREEN, he hears KAYLA from inside the house.</p> <p>KAYLA steps into the garden, barefoot.</p> <p>On GREEN and KAYLA.</p> <p>GREEN closes his laptop.</p> <p>A moment.</p> <p>On GREEN.</p> <p>Standing GREEN looks at his watch and heads for the garden gate.</p>	<p>KAYLA (O.S) Dad!</p> <p>GREEN Barry, I-I-I-I've gotta go.</p> <p>KAYLA Dad.</p> <p>BARRY (THROUGH LAPTOP) (O.O.V) Hi special Kay!</p> <p>KAYLA Who's the woman in the front room?</p> <p>BARRY (THROUGH LAPTOP) You got a woman in the front room?!</p> <p>KAYLA Dad?!</p> <p>GREEN Yes?</p> <p>KAYLA (O.O.V) What the fuck's...</p> <p>KAYLA (CONT'D) ...going on?</p> <p>GREEN Err, I've, I've gotta go to work.</p> <p>KAYLA That's the wrong way.</p> <p>GREEN Err?</p> <p>KAYLA Who is she?</p> <p>GREEN Erm... Look I-I-I-I know it, it, it's not what it looks like.</p> <p>KAYLA What is it, then?</p>	
---	---	--

GREEN
We've gotta sort this out.

KAYLA
We?!

GREEN
She's in terrible trouble, Kay.

KAYLA
How do you know her?

GREEN
France.

KAYLA
She doesn't look French.

GREEN
No. I-I went to France.

KAYLA
So?

GREEN
I met her.

KAYLA
On Tinder?

GREEN
Don't be ridiculous.

KAYLA
How, then?

GREEN
Well. I brought her back.

KAYLA
Duty Free?

GREEN
Kayla! By accident.

KAYLA
How do you bring someone back by accident?

	<p>GREEN Well you watch the news.</p> <p>KAYLA No I don't.</p> <p>GREEN Well you should.</p> <p>KAYLA I don't understand what's going on?</p> <p>GREEN Love!</p>	
CUT TO: <u>INT. GREEN'S HOUSE. LOUNGE - DAY</u>		Scene: 10:03:00
RITA sits on the sofa listening.	<p>GREEN (CONT'D) (O.S) Look she doesn't talk.</p>	
CUT TO: <u>INT. GREEN'S HOUSE. KITCHEN - DAY</u>		Scene: 10:03:04
GREEN and KAYLA continue the conversation in whispered tones.	<p>GREEN (CONT'D) I don't know anything about her, honestly, Kay. It was, it was last night. She's not staying.</p>	
CUT TO: <u>INT. GREEN'S HOUSE. LOUNGE - DAY</u>		Scene: 10:03:10
RITA stands in the front room, listening. She picks up a photo frame.	<p>GREEN (CONT'D) (O.S) It was just, you know, a rush of blood.</p> <p>KAYLA (O.S) I don't wanna know about your rush of...</p>	
CUT TO: <u>INT. GREEN'S HOUSE. FRONT DOOR - DAY</u>		Scene: 10:03:14
GREEN and KAYLA continue to the front door.	<p>KAYLA (CONT'D) ...blood.</p>	

	<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>EXTREME CLOSE-UP on RITA as she examines the family photos on the mantelpiece - photos of GREEN and KAYLA.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>FRONT DOOR - DAY</u></p> <p>Back to GREEN and KAYLA.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>FRONT DRIVE - DAY</u></p> <p>GREEN walks to his car. KAYLA follows him out.</p> <p>On GREEN in the car, winding down the window.</p> <p>GREEN hands KAYLA the hammer and pops the bonnet.</p> <p>GREEN To the head!</p> <p>KAYLA What about me?</p> <p>GREEN (O.S) I wasn't thinking.</p> <p>KAYLA (O.S) Where are you going?</p> <p>GREEN She'll sleep. She needs to sleep.</p> <p>KAYLA But... dad! I need sleep.</p> <p>GREEN Well I'll be back by mid-afternoon. I promise.</p> <p>KAYLA (O.O.V) Don't leave me...</p> <p>KAYLA (CONT'D) ...here.</p> <p>GREEN I have to think about it.</p> <p>KAYLA Why can't you take her with you?</p> <p>GREEN I can't, can I?</p>	<p>Scene: 10:03:18</p> <p>Scene: 10:03:22</p> <p>Scene: 10:03:25</p>
--	--	--

<p>GREEN attempts to start his car. KAYLA lifts up the bonnet of the car and hits the solenoid. The engine fires and music plays from the car radio. KAYLA hands GREEN the hammer back.</p> <p>A beat. KAYLA stares.</p> <p>GREEN drives away, beeps his horn.</p> <p>KAYLA turns back to the house. RITA is standing at the front door, looking at her. KAYLA and RITA exchange looks. Under her breath.</p> <p>CUT TO:</p> <p><u>INT. CAR. BOGNOR SEAFRONT - DAY</u></p> <p>GREEN driving to work, music playing.</p> <p>CUT TO:</p> <p><u>EXT. CAR. BOGNOR SEAFRONT - DAY</u></p> <p>Establishing shot over Bognor.</p> <p>CUT TO:</p>	<p>KAYLA Why have you done this?</p> <p>GREEN If you could stay til', til' two maybe. Please Kay.</p> <p>KAYLA You're taking the piss.</p> <p>GREEN I'm sorry. I don't know what I was thinking. I'm my own worst enemy.</p> <p>GREEN (CONT'D) Thank you!</p> <p>KAYLA Bollocks!</p> <p>GREEN Bollocks! Bollocks!</p>	<p>Music In: 10:03:45</p> <p>Music Out: 10:03:58</p> <p>Scene & Music In: 10:04:27</p> <p>Scene: 10:04:31</p> <p>Music Out: 10:04:36</p>
--	---	--

<p><u>INT. GREEN'S HOUSE. HALLWAY - DAY</u></p> <p>KAYLA and RITA are back in the house. KAYLA closes the front door. They look at one another.</p> <p>On RITA.</p>	<p>KAYLA Okay?</p> <p>RITA Where here?</p> <p>KAYLA (O.O.V) What?</p> <p>RITA Here. Erm. Where here?</p> <p>KAYLA Oh. Bognor.</p> <p>RITA Boda.</p> <p>KAYLA No. Bognor.</p> <p>RITA Bona.</p> <p>On RITA.</p> <p>KAYLA (O.O.V) No!</p> <p>KAYLA (CONT'D) BOGNOR.</p> <p>RITA Bognor.</p> <p>KAYLA Bognor.</p> <p>RITA Bognor.</p> <p>On RITA.</p> <p>KAYLA (O.O.V) Bognor.</p>	<p>Scene: 10:04:37</p>
--	---	----------------------------

	<p>RITA Bognor. Bognor. Hmm Bognor.</p> <p>KAYLA Fuck's sake.</p> <p>RITA Fuck's sake.</p> <p>From KAYLA.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>The bungalow is still insulated with incontinence pads. JOY is having a memory test with ALISON, the nurse. She holds up letters. GREEN is there.</p> <p>Both ALISON and GREEN are looking at JOY, intently, willing her on. ALISON has a stopwatch and a clipboard. Time stands still. GREEN looks at his watch.</p> <p>Silence. It's less that JOY has lost her memory and more that she doesn't see the point of the exercise.</p>	<p>Scene: 10:05:16</p> <p>JOY Pagham.</p> <p>GREEN That's great, Mum.</p> <p>JOY Poached egg.</p> <p>GREEN Well egg isn't really-</p> <p>ALISON It's fine. It's fine.</p> <p>ALISON (CONT'D) Is that it, Joy?</p>
--	---	---

	JOY What?	
On JOY.	ALISON Words beginning with P.	
	GREEN (O.O.V) What, what about my name?	
	GREEN (CONT'D) Mum. Per. Per. Pee?	
	JOY Barry.	
On JOY.	ALISON (O.O.V) You remember who this is, don't you?	
A beat.	JOY He took up with a coloured. She gave him a kid.	
On ALISON and GREEN.	JOY (CONT'D) (O.O.V) He dumped her -	
	GREEN I-I-I didn't dump her-	
On ALISON and GREEN.	JOY (O.O.V) She...	
	JOY (CONT'D) ...raised the kid on her own. He didn't lift a finger.	
	GREEN She's been living with me since she was twelve.	
On ALISON and GREEN.	JOY (O.O.V) Didn't fight...	
	JOY (CONT'D) ...for her, though, did ya?	
GREEN and ALISON exchange looks. GREEN laughs nervously. They both stand.		

<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>KAYLA stands at the threshold of the front room. KAYLA and RITA both wary of each other. RITA holds out her hand. In it is her phone, the screen smashed.</p> <p>KAYLA mimes a shower. RITA shakes her head.</p> <p>From KAYLA.</p>	<p>RITA</p> <p>Phone.</p> <p>KAYLA</p> <p>That's right.</p> <p>RITA</p> <p>I phone?</p> <p>KAYLA</p> <p>No it's a Samsung. Has he not offered you a shower or anything? You know shower.</p> <p>Shhhhhhhh.</p> <p>KAYLA (CONT'D)</p> <p>Is that all you've got to wear?</p>	<p>Scene: 10:06:30</p>
<p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN - DAY</u></p> <p>Hold on the dripping tap.</p> <p>JUMP CUT TO:</p> <p>ALISON and GREEN are in the kitchen. Surrounded by tinned food and bottled water.</p>	<p>ALISON (O.S)</p> <p>You know what I'm going to say to you, don't you, Mr Green?</p> <p>GREEN</p> <p>Will it begin with a P?</p> <p>ALISON</p> <p>Her condition has deteriorated.</p>	<p>Scene: 10:06:56</p>
<p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. DINING ROOM - DAY</u></p>		<p>Scene: 10:07:04</p>

<p>On JOY sat at dining table.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN - DAY</u></p> <p>Back to ALISON and GREEN.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Establishing shot of the beach – a boat is being pulled along the sand.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>KAYLA is in the dining room eating cereal. The radio is playing. RITA appears in the doorway. She has showered and is now wearing KAYLA's Megadeath tee-shirt and leggings.</p> <p>KAYLA offer RITA her afro-comb.</p> <p>RITA sits. KAYLA has fixed her a bowl of cereal. KAYLA holds a cereal loop up and looks at RITA through it. RITA starts to eat. KAYLA watches her. RITA looks at KAYLA through a loop. KAYLA smiles.</p>	<p>ALISON (CONT'D) (O.O.V) The house is a health risk. It's not safe for her to live on her own.</p> <p>GREEN Apart from that?</p> <p>KAYLA Feeling better?</p> <p>RITA Thank you.</p> <p>KAYLA Here you go. I'll want all of that back.</p> <p>KAYLA (CONT'D) Loops.</p> <p>RITA Loops.</p>	<p>Scene: 10:07:09</p> <p>Scene: 10:07:13</p> <p>Scene & Music In: 10:07:36</p>
--	--	---

They continue to eat together in silence, music playing.		
CUT TO: <u>EXT. THE COACH DEPOT - DAY</u>		Scene: 10:08:48
ADE is standing at the depot gates out of earshot. He is in heated conversation with SQUEAKY, warning him.	SQUEAKY I know. ADE I don't think you know how serious this is. I don't give a fuck about her.	
SQUEAKY I know, I know, I know how serious it is mate. ADE Then get her here.	SQUEAKY I can't- ADE You need to ask! You need to ask! I don't care how you find her!	
On LECH as he works on the engine of the coach. He stops and looks up.	SQUEAKY (O.O.V) I could lose my job! ADE (O.O.V) You took the money didn't ya'?	
ADE and SQUEAKY both look over to LECH. ADE waves. LECH waves back. ADE gives him the finger. LECH's face drops.	SQUEAKY Ssh, I know. Just shut up- ADE Oi, look at me! Who's that? SQUEAKY Some Polish guy.	
	ADE Find her.	

<p>LECH gives SQUEAKY a thumbs up to ask if everything is okay. SQUEAKY continues cleaning the coach.</p> <p>JUMP CUT TO:</p> <p>AERIAL SHOT of GREEN locking his car.</p> <p>JUMP CUT TO:</p> <p>SQUEAKY and LECH.</p> <p>JUMP CUT TO:</p> <p>GREEN heads onto the depot.</p> <p>On GREEN.</p> <p>CUT TO:</p>	<p>SQUEAKY I promise ya', I promise ya'.</p> <p>ADE [UNCLEAR DIALOGUE]</p> <p>SQUEAKY Got it. Alright.</p> <p>ADE Twat.</p> <p>SQUEAKY (CONT'D) (O.O.V) He's just a, he's just a mate of mine, Lech. It's his birthday, he's a bit excited.</p> <p>LECH Yes.</p> <p>GREEN (O.O.V) Lech.</p> <p>LECH Good morning Piotr.</p> <p>SQUEAKY You got time for a quick word Pete?</p> <p>GREEN Later, Dave.</p> <p>SQUEAKY (O.O.V) Only need a minute.</p> <p>GREEN I'm late.</p>	
--	--	--

<p><u>INT. THE COACH DEPOT - DAY</u></p> <p>GREEN collects his clipboard from his pigeon hole. His name tag falls off. He pins it back on.</p> <p>JUMP CUT TO:</p> <p>GREEN picks up his keys.</p> <p>CUT TO:</p> <p><u>INT. MINIBUS - DAY</u></p> <p>GREEN turns the keys and starts the engine.</p> <p>CUT TO:</p> <p><u>EXT. STREET - DAY</u></p> <p>GREEN'S minibus drives along the street.</p> <p>CUT TO:</p> <p><u>INT. MINIBUS - DAY</u></p> <p>Loud music plays. In the back of the adapted minibus are two highly-specified electric wheelchairs. In them are KIERAN, FRAN's son, and PIPPA. Both young adults with cerebral palsy. Both slightly over excited, head-banging to the music.</p> <p>In the front we see GREEN through the rear-view mirror.</p> <p>CUT TO:</p>	<p>Scene: 10:09:40</p> <p>Scene & Music Out: 10:09:54</p> <p>Scene & Music In: 10:09:59</p> <p>Scene: 10:10:04</p>
---	--

<p><u>EXT. BARNHAM HYDROTHERAPY POOL - DAY</u></p> <p>The minibus is parked up. A carer is helping KIERAN out, in the inboard lift as FRAN approaches. To GREEN.</p> <p>FRAN laughs. She turns and walks off. To KIERAN.</p> <p>GREEN steps onto the passenger lift, presses the button and up he goes.</p> <p>CUT TO:</p>	<p>FRAN Alright Kier! You coming in then this time?</p> <p>GREEN Ah I can't, there's err, things to sort. Mum's taken a turn for the worse.</p> <p>FRAN Oh! I there anything I can do?</p> <p>GREEN I need to call my brother.</p> <p>FRAN Well it's just it's the middle of the night there, isn't it?</p> <p>GREEN Right.</p> <p>FRAN I, I just think you'd really enjoy it.</p> <p>GREEN You said that about pony trekking.</p> <p>FRAN Right well I've err, I've brought a pair of Phil's old Speedos if you change your mind. I reckon you'd fill them really nicely. Ah lighten up. Pete!</p> <p>FRAN (CONT'D) Let's go! let's go!</p>	<p>Scene & Music Out: 10:10:14</p>
--	--	--

<p><u>INT. HYDROTHERAPY</u> <u>POOL - DAY</u></p> <p>Carefully, lovingly, KIERAN and PIPPA are lowered into the water by expert carers. Total joy. FRAN is there with her son. A delicate, loving sequence. Light on the water, echoing sound.</p> <p>CUT TO:</p> <p><u>EXT. HYDROTHERAPY</u> <u>POOL - DAY</u></p> <p>GREEN lowers the passenger lift and steps off.</p> <p>CUT TO:</p> <p><u>INT. HYDROTHERAPY</u> <u>POOL - DAY</u></p> <p>KIERAN and PIPPA are having a great time splashing about in the pool, as is FRAN.</p> <p>CUT TO:</p> <p><u>EXT. HYDROTHERAPY</u> <u>POOL - DAY</u></p> <p>GREEN stands by the minibus and pours himself tea from his flask.</p> <p>CUT TO:</p> <p><u>INT. HYDROTHERAPY</u> <u>POOL - DAY</u></p> <p>On KIERAN and PIPPA hitting the carers with floats, FRAN laughing.</p>	<p>FRAN (CONT'D) Oh it's nice.</p> <p>CARER Oh yeah!</p> <p>FRAN Dot it! Do it some more. Do it! Yes. They're scared. We are winning!</p> <p>GREEN Argh....</p> <p>FRAN Go on Keir! Whack him.</p>	<p>Scene: 10:11:00</p> <p>Scene: 10:11:23</p> <p>Scene: 10:11:36</p> <p>Scene: 10:11:47</p> <p>Scene: 10:11:59</p>
--	--	--

<p>CUT TO:</p> <p><u>EXT. HYDROTHERAPY POOL - DAY</u></p> <p>GREEN wonders around outside.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH [GREEN'S DREAM] - DAY</u></p> <p>Hold on the blue sky. GREEN's face comes into shot as he leans down to look at the body on the beach. As we cut to his P.O.V we see it's him again in work clothes. His eyes open slightly.</p> <p>CUT TO:</p> <p><u>INT. MINIBUS - DAY</u></p> <p>GREEN is asleep in the minibus. He wakes with a jolt, looks around.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. DINING ROOM / EXT. HYDROTHERAPY CAR PARK - DAY</u></p> <p>RITA is now eating toast. PULL-OUT to reveal KAYLA sitting opposite the table with her. KAYLA's mobile rings. She answers it - an awkward conversation with RITA in the room.</p>	<p>Scene: 10:12:06</p> <p>Scene: 10:12:18</p> <p>Music In: 10:12:34</p> <p>Scene: 10:12:38</p> <p>Scene: 10:12:53</p>
<p>RITA</p> <p>Good.</p> <p>GREEN (THROUGH MOBILE PHONE)</p> <p>Everything okay?</p> <p>KAYLA (INTO MOBILE PHONE)</p> <p>No.</p>	

<p>On RITA.</p> <p>INTERCUT WITH:</p> <p>GREEN sat in the driver seat of the minibus.</p> <p>CUT BACK TO:</p> <p>BACK to KAYLA and RITA. KAYLA lowers her voice. On RITA. Her ears prick up at this. She looks at KAYLA.</p>	<p>GREEN (THROUGH MOBILE PHONE) What's going on?</p> <p>KAYLA (INTO MOBILE PHONE) Not much.</p> <p>GREEN (THROUGH MOBILE PHONE) Why has she said anything?</p> <p>KAYLA (INTO MOBILE PHONE) Not much.</p> <p>GREEN (THROUGH MOBILE PHONE) Has she eaten anything?</p> <p>KAYLA (INTO MOBILE PHONE) She hasn't...</p> <p>KAYLA (CONT'D) (O.O.V) (INTO MOBILE PHONE) ...stopped.</p> <p>GREEN (THROUGH MOBILE PHONE) I'll get some fruit maybe?</p> <p>KAYLA (INTO MOBILE PHONE) She staying, then?</p> <p>GREEN (THROUGH MOBILE PHONE) I...</p> <p>GREEN (INTO MOBILE PHONE) (CONT'D) ...I don't know.</p> <p>KAYLA (THROUGH MOBILE PHONE) Where is she gonna sleep?</p> <p>GREEN (INTO MOBILE PHONE) We're gonna sort it out.</p> <p>KAYLA (INTO MOBILE PHONE) Take her to the police...</p> <p>KAYLA (INTO MOBILE PHONE) (CONT'D) (O.O.V) ...Dad.</p>	<p>Music Out: 10:13:19</p> <p>Music In: 10:13:24</p>
--	--	--

<p>On RITA.</p> <p>INTERCUT WITH:</p> <p>GREEN sat on minibus talking on mobile.</p> <p>CUT BACK TO:</p> <p>KAYLA hangs up and throws her mobile on the table. RITA points at it.</p> <p>KAYLA snatches it up and leaves the room.</p> <p>CUT TO:</p> <p><u>EXT. CAR PARK, HYDROTHERAPY POOL - DAY</u></p> <p>GREEN is by the minibus. There's a knock from the swimming pool window. He looks up. It's FRAN – she mimes swimming strokes at him. He cautiously approaches the window. He mimes a few things back – it's a pantomime exchange. She mouths 'Come in.' He signs the need to make a phone call.</p>	<p>GREEN (THROUGH MOBILE PHONE) I, I can't.</p> <p>KAYLA (O.O.V) (INTO MOBILE PHONE) Why not?</p> <p>GREEN (THROUGH MOBILE PHONE) I brought her into the...</p> <p>GREEN (CONT'D) (INTO MOBILE PHONE) ...country.</p> <p>KAYLA (THROUGH MOBILE PHONE) So?</p> <p>GREEN (INTO MOBILE PHONE) I'll get done.</p> <p>RITA I can have phone?</p> <p>KAYLA I don't think so.</p>	<p>Music Out: 10:13:32</p> <p>Music In: 10:13:36</p> <p>Scene & Music Out: 10:13:46</p>
--	--	---

Just then GREEN pretends to receive a call on his mobile. He turns away, pretending to talk. FRAN waves and walks off out of sight. He sits on the bench with a big sigh.		
<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN/FRONT DOOR</u> <u>- DAY</u></p> <p>The doorbell rings. KAYLA goes to open it. It's BRAD with his bike.</p>		Scene: 10:14:49
BRAD enters the small house with his bike.	<p>BRAD Where is she?</p> <p>KAYLA Front room.</p> <p>BRAD What's she doing?</p> <p>KAYLA Shouldn't you be at work?</p> <p>BRAD I'm on a 'course', aren't I.</p>	
<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE – DAY -</u> <u>CONTINUOUS</u></p> <p>RITA sits in the armchair holding the stuffed donkey from episode two - and her phone. She listens to BRAD and KAYLA.</p> <p>RITA hears them coming, she stands up.</p>	<p>KAYLA (O.S) Just put that there.</p> <p>BRAD (O.S) Aw! So who is she?</p> <p>KAYLA (O.S) I dunno. She's hardly said a word.</p> <p>BRAD Alright, are you? I'm Bradley.</p>	Scene: 10:15:03

On RITA starring at him.	BRAD (CONT'D) (O.O.V) Erm Brad. I'm Kay's mate. BRAD (CONT'D) Kay. K-Kayla. This is Kayla.	
On RITA.	BRAD (CONT'D) (O.O.V) You don't have to worry about me, darling. BRAD (CONT'D) Does she, Kay, I'm one of the girls, aren't I? Hey! So what's happened to you, then, hey?	
On RITA. She sits back down in the armchair. BRAD sits opposite her on the couch.	BRAD (CONT'D) (O.O.V) You err... You been in the wars? But, you're alright now, aren't... BRAD (CONT'D) ...you. Yeah.	
	KAYLA She's from France. BRAD Yeah. I never did languages. KAYLA Nor me. BRAD So what about you, love, wha- what's your, what's your name? What's your name-o?	
On RITA.	RITA Rita. BRAD (O.O.V) Rita. BRAD (CONT'D) Right Rita, is it? KAYLA Rita. BRAD Yeah.	

<p>On RITA.</p> <p>They fist touch.</p> <p>CUT TO:</p> <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>PIPPA squeals with joy. GREEN's shoes are cloaked in blue plastic bootees. He is fully dressed, his trouser legs rolled up, standing by the water. FRAN is in the pool. She cradles KIERAN's head and gently draws him through the warm water. They look up at GREEN. A beat.</p> <p>FRAN and KIERAN laugh. On GREEN, he smiles, finds it funny too.</p> <p>GREEN smiles distracted from his worries. He shrugs off FRAN's invitation, but he watches as KIERAN and FRAN splash around in the pool.</p>	<p>BRAD (CONT'D) (O.O.V) Okay.</p> <p>RITA (IN TIGRINYA) Հայ հու հա հեքան իս նահը ունը (Translation: My brother is here. He doesn't know that I am here. I can't call him because my phone is broken).</p> <p>BRAD Oh okay.</p> <p>KAYLA Bloody hell, Bradley.</p> <p>BRAD People always talk to me, Kay.</p> <p>KIERAN Pete. Pete.</p> <p>KIERAN (CONT'D) Fuck off!</p> <p>FRAN (O.O.V) Oh Pete, come in, you...</p> <p>FRAN (CONT'D) ...silly bugger.</p>	<p>Scene: 10:16:10</p> <p>Music In: 10:16:30</p>
--	---	--

They're laughing and smiling, finding joy in the moment. It's almost too much for GREEN.		
CUT TO: <u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u>		Scene: 10:17:24
RITA is sitting in the arm chair watching BRAD and KAYLA furiously play a zombie war game. BRAD lights up a joint. EXTREME CLOSE-UP over music of BRAD and KAYLA laughing as they play. RITA is quietly traumatised. The sound of shooting and explosions as the music stops. We watch their three faces as BRAD and KAYLA play expertly. We see the video game that they're playing on the TV.		Music Out: 10:17:46
	BRAD Kill it! Kill it! Kill the zombie. Kill it!	
	BRAD (CONT'D) So what's the deal, then? KAYLA What? BRAD With this little friend of yours. KAYLA Oh my dad brought... KAYLA (CONT'D) (O.O.V) ...her home. BRAD (O.O.V) Dirty bastard!	
	KAYLA No, mate! Not that. She's err, erm...a wassename, ain't she.	

<p>BRADLEY notices that RITA has her hands over her ears.</p> <p>KAYLA sighs.</p> <p>KAYLA offers the controls to RITA.</p> <p>CUT TO:</p> <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>GREEN is abruptly halted in his reverie when a towel is passed to him by one of the CARERS.</p> <p>KIERAN is out of the water, beaming, being strapped into his adapted chair. To PETE.</p> <p>PETE freezes.</p>	<p>BRAD Kay, Kay. Pause it, Kay, Kay, Kay. Pause it, pause it, pause it.</p> <p>KAYLA What?</p> <p>BRAD You okay, hun? You okay?</p> <p>KAYLA She's hard work in't she.</p> <p>BRAD Upset.</p> <p>KAYLA D'you wanna go?</p> <p>CARER (O.O.V) Hi. Could you hold that please?</p> <p>GREEN No. No thanks.</p> <p>CARER Please, could you.</p> <p>GREEN Oh!</p> <p>CARER Ta. Thank you.</p> <p>CARER (CONT'D) Let's get you back!</p> <p>CARER (CONT'D) You could dry his hair if you like?</p> <p>KIERAN Go on, Pete.</p>	<p>Scene: 10:18:23</p>
---	--	----------------------------

<p>The CARER takes the towel and dries KIERAN's hair.</p>	<p>CARER Shall we go?</p> <p>KIERAN Yes.</p>	
<p>As GREEN watches KIERAN work his electronic wheelchair, he steps backwards and falls into the pool.</p>	<p>CARER Yeah. After you.</p>	
<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>On the TV screen, a video game where the character splashes into water (in sync with GREEN from the previous scene). RITA is on the controls. KAYLA, BRAD and RITA are pissing themselves.</p>	<p>KAYLA How are you so good at that?</p> <p>BRAD Get the bunny! Get the bunny! Get the bunny! Oh no you're running out of...argh!</p> <p>KAYLA / BRAD (AT THE SAME TIME) No, no! / The bunny</p> <p>KAYLA (CONT'D) No she's supposed to.</p> <p>BRAD You're supposed to land on the bunny. La- jump on it. Jump-</p> <p>KAYLA / BRAD (CONT'D) (AT THE SAME TIME) Oh jump, jump, jump, jump. / Jump. / That was it! That was it! / Oh no! / Jump, jump. / No nooooo!</p>	<p>Scene & Music In: 10:18:58</p>

<p><u>INT. MINIBUS, HYDROTHERAPY POOL - DAY</u></p> <p>GREEN and KIERAN sit in the minibus, waiting for FRAN and PIPPA. KIERAN is in his wheelchair.</p> <p>On GREEN he doesn't know where to put himself.</p> <p>GREEN gets up.</p> <p>GREEN turns to look at him, surprised.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>CLOSE-UP of the messy coffee table – coach magazines, ashtray, crisps.</p>	<p>GREEN That was fun, wasn't it.</p> <p>KIERAN My mum likes you.</p> <p>GREEN Yeah well, you know, I like your mum.</p> <p>KIERAN Did you do it...</p> <p>KIERAN (CONT'D) (O.O.V) ...with her?</p> <p>GREEN Mate. It's not a question you ask.</p> <p>KIERAN Lol.</p> <p>GREEN Lol.</p> <p>GREEN (CONT'D) Taking their time aren't they.</p> <p>KIERAN Pete. You don't have to be frightened of me.</p>	<p>Scene & Music Out: 10:19:16</p> <p>Scene: 10:20:21</p>
---	--	---

We can hear BRAD and KAYLA laughing.	KAYLA (V.O) You want me to say something Spanish in English?	
CUT TO:		
<u>INT. GREEN'S HOUSE. LOUNGE - DAY</u>		Scene: 10:20:25
BRAD and KAYLA are sprawled on the sofa eating crisps. BRAD has his phone in his hand. They're laughing.	BRAD Kay, you say it in English. KAYLA Oh. Erm. Are you available and in- Wait! BRAD Say it.	
Laughing.	KAYLA Wait. Wait!	
Laughing.	BRAD Say that.	
BRAD bursts out laughing. On RITA as BRAD speaks into his phone. The phone translates. KAYLA and BRAD piss themselves even more.	KAYLA Are you available and actively seeking work? BRAD (O.O.V) Are you available and actively seeking work? MOBILE PHONE (IN SPANISH) ¿Estás disponible y buscando trabajo activamente? (Translation: Are you available and actively seeking work?) KAYLA Do it for her!	
	BRAD Erm what language do you speak? Erm err...language? Err, blah blah blah. Err...English me. Me English. You? RITA I am speak, erm, Tigrinya.	
	KAYLA What's that?	

On KAYLA and BRAD.	RITA (O.O.V) Tigrinya. KAYLA Never heard of it.	
BRAD speaks into his mobile phone.	BRAD (INTO MOBILE PHONE) What's Tigrinya? MOBILE PHONE TRANSLATOR 'Tigrinya is an Afroasiatic language of the Semitic branch spoken by the Tigrayan's of Northern Eritrea.'	
	KAYLA What? BRAD / RITA (AT THE SAME TIME) Eritrea. / Yes.	
On RITA.	RITA (CONT'D) Erm Eritrea! Erm, I speak. KAYLA (O.O.V) Well we don't...	
BRAD searches his phone translation app.	KAYLA (CONT'D) ...speak, do we. BRAD No it's here, it's here mate. KAYLA Ask her what she's doing here. BRAD Yeah hang on, hang on. KAYLA You Islamic? RITA Christian. On RITA.	KAYLA (O.O.V) Arab? RITA No.

<p>On RITA.</p> <p>RITA sits up.</p> <p>BRAD adjusts the settings and shows RITA what to do. RITA speaks into the phone.</p> <p>KAYLA and BRAD look at one another, gobsmacked.</p> <p>CUT TO:</p> <p><u>EXT. LIDL CAR PARK - DAY</u></p> <p>GREEN loads his car with two bags of shopping.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>ADE and ROY are stood on the road side by the sea front.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p>	<p>BRAD (O.O.V) Here goes.</p> <p>BRAD (CONT'D) (INTO MOBILE PHONE) Earth to Rita. What are you doing here?</p> <p>MOBILE PHONE (IN TIGRINYA) የዚህ ደንብ አብዛኛው ተተክክለኛ አለዎች? (Translation: Rita, what are you doing here?)</p> <p>BRAD You, you, you speak. Tigrinya yeah?</p> <p>RITA (IN TIGRINYA) አወደ ደደሰው አለሁ (Translation: I am looking for my brother).</p> <p>MOBILE PHONE TRANSLATOR I am looking for my brother.</p> <p>RITA I am looking for my brother.</p>	<p>Scene: 10:22:12</p> <p>Scene: 10:22:25</p> <p>Scene: 10:22:31</p>
--	--	--

<p>In the front room, BRAD, KAYLA and RITA are having a serious, slightly stoned conversation - with hand gestures. RITA mimes a journey.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>GREEN drives along listening to the radio.</p> <p>GREEN's car comes to a halt at zebra crossing. ROY crosses in front of GREEN.</p> <p>ROY turns and look at GREEN. GREEN slinks down in his seat.</p>	<p>RITA Erm, me my brother. Come.</p> <p>BRAD Come.</p> <p>RITA Lose. Erm...I err, pay money UK. Man say you work, work, work.</p> <p>RADIO PRESENTER Who played Jack in the film Titanic?</p> <p>CALLER ON THE RADIO Leonardo DiCaprio!</p> <p>RADIO PRESENTER Which television star was married to Lenny Henry?</p> <p>CALLER ON THE RADIO Dawn French!</p> <p>RADIO PRESENTER How many lines does a limerick have?</p> <p>CALLER ON THE RADIO Fourteen! Fourteen! Fourteen!</p> <p>RADIO PRESENTER Who was the first female prime minister of Great Britain?</p> <p>CALLER ON THE RADIO Thatcher! Margaret Thatcher.</p>	<p>Scene & Music In: 10:22:50</p>
--	---	---------------------------------------

<p>ROY points a finger at GREEN. GREEN drives away.</p> <p>GREEN checks his rear-view mirror to make sure ROY has gone.</p> <p>CUT TO:</p> <p>INT. GREEN'S HOUSE. LOUNGE - DAY</p> <p>BRAD and KAYLA are having a serious, slightly stoned conversation with RITA.</p> <p>On RITA.</p> <p>On RITA.</p> <p>BRAD does some pretty bad impressions.</p> <p>On RITA.</p>	<p>ROY</p> <p>Oi! You! Driver! Where is she?! We're coming for you, you little fucker! We're coming for you!!</p> <p>RADIO PRESENTER</p> <p>What was the name of Kylie Minogue's first UK hit?</p> <p>CALLER ON THE RADIO</p> <p>I Should Be So Lucky!</p> <p>RADIO PRESENTER</p> <p>What is a black mamba?</p> <p>BRAD</p> <p>Well where, where are your, where are your...y-your parents? Where?</p> <p>BRAD (CONT'D) (O.O.V)</p> <p>Err your Mum?</p> <p>RITA</p> <p>No.</p> <p>BRAD (O.O.V)</p> <p>How, how...</p> <p>BRAD (CONT'D)</p> <p>...old are you?</p> <p>BRAD (CONT'D) (O.O.V)</p> <p>You?</p> <p>RITA</p> <p>Erm I have err, nineteen.</p> <p>KAYLA</p> <p>You're not!</p> <p>RITA</p> <p>Yes! Nineteen!</p> <p>BRAD</p> <p>Younger than you, Kay!</p>	<p>Scene & Music Out: 10:23:20</p>
--	--	--

<p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE - DAY</u></p> <p>GREEN drives down a narrow road behind his house.</p> <p>The CALLER ON THE RADIO laughs. GREEN stops the car.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>Back to BRAD, KAYLA and RITA.</p> <p>Pointing to BRAD's phone.</p>	<p>KAYLA That's bollocks.</p> <p>RADIO PRESENTER How many lines does a limerick have? You gave me the answer fourteen. Now as far as I know a limerick only has five lines. Where'd you get your fourteen from?</p> <p>BRAD (V.O) Why are you here?</p> <p>KAYLA I hope she's not looking for a job.</p> <p>BRAD Kay.</p> <p>KAYLA There's no jobs, are there.</p> <p>BRAD Shut up, Kay. Why? Why here?</p> <p>RITA My brother Joseph here UK.</p> <p>BRAD Joseph.</p> <p>KAYLA Is he fit, Joseph?</p> <p>RITA Erm... My brother Jossy. Erm, I send mess me. Erm.... My phone erm break. Erm I phone?</p> <p>BRAD Don't see why not.</p>	<p>Scene: 10:23:42</p> <p>Scene: 10:23:56</p>
--	--	---

<p>BRAD hands his phone to RITA.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE - DAY</u></p> <p>GREEN is parked up at the back of his house. Carrying the bags of shopping from the front seat he runs towards the back door.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>Back to BRAD, KAYLA and RITA. RITA listens intently to the mobile phone as if her life depends on it. She can't understand. She hands the phone to BRAD, who listens. We hear GREEN enter the house.</p> <p>BRAD listens to the message.</p> <p>We hear GREEN trip over BRAD's bike.</p> <p>On RITA.</p> <p>More banging and crashing from GREEN.</p>	<p>Scene: 10:24:31</p> <p>PHONE OPERATOR The number you have dialled has not been recognised.</p> <p>RITA / GREEN (O.S) You. / Kayla!</p> <p>GREEN (O.S) Kay! They're coming for us!</p> <p>BRAD It's not recognised.</p> <p>GREEN (O.S) Aww!! The... Kayla!</p> <p>RITA No, no, no. I remember.</p> <p>BRAD / RITA (AT THE SAME TIME) No, no it's, it's, it's the wrong number. / I remember! / No number.</p> <p>BRAD (CONT'D) (O.O.V) Wrong number.</p> <p>GREEN (O.S) Arrrrgh!</p>	<p>Scene: 10:24:40</p>
--	--	------------------------

RITA is desperate.	RITA Facebook!	
On RITA.	BRAD (O.O.V) Well where, where is your-	
RITA	RITA No!	
RITA points to BRAD's phone.	BRAD (O.O.V) Jo- Joseph? Joseph. Joseph. Where?	
BRAD hands RITA his phone.	RITA Facebook!	
GREEN enters the room.	RITA / KAYLA (AT THE SAME TIME) Facebook? / She wants to look at cats!	
On BRAD and KAYLA.	GREEN (O.S) Kay! They're coming for us!	
On RITA talking into BRAD's phone.	GREEN / BRAD / RITA (AT THE SAME TIME) Kay! / No she don't wanna look at cats. / Yes Facebook.	
On RITA, speaking into the mobile phone but we can't hear what she's saying.	BRAD (CONT'D) Look, look, look, look.	
KAYLA	RITA Facebook.	
KAYLA	GREEN Oi out, please, Bradley. We don't have bikes in...	
KAYLA	GREEN (CONT'D) (O.O.V) ...the house.	
GREEN (O.O.V)	Dad, she needs our help.	
Yeah. Not, not now. Up, all of you. Come on!		
Did you not hear what I just said?		
She can't stay...		

On RITA. RITA has been speaking Tigrinya into the phone. EVERYONE is silent. She presses the Translate button and the phone speaks English. They all look at her. CUT TO: <u>EXT. GREEN'S HOUSE.</u> <u>FRONT DOOR - DAY</u> BRAD manoeuvres the bike out. KAYLA holds the door open. They stick two fingers up at one another. KAYLA laughs.	GREEN (CONT'D) ...here. BRAD Her name's Rita, Mr Kayla. GREEN I don't care what her name is, Bradley. KAYLA She's looking for her brother. GREEN You don't understand what's going on! KAYLA Well we've actually been speaking to her, haven't we? GREEN Don't speak to me- RITA Okay. Okay. I say this please. Erm, erm this! MOBILE PHONE TRANSLATOR I am forlorn. My phone is defeated. I need just to make my phone vigorous. Then I will disperse. Full stop. KAYLA Text me. BRAD Adios, dick-head.	Scene: 10:25:32
---	---	--------------------

<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>GREEN looks out the front room window. KAYLA comes back in. GREEN awkwardly draws the curtains.</p> <p>GREEN turns to face KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On GREEN.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p>	<p>KAYLA (CONT'D) What is going on Dad? Why you acting so weird?</p> <p>GREEN Why did you tell...</p> <p>GREEN (CONT'D) (O.O.V) ...Bradley about her.</p> <p>KAYLA Why's it a secret?</p> <p>GREEN (O.O.V) It's...</p> <p>GREEN (CONT'D) ...not a secret, it's just-</p> <p>KAYLA (O.O.V) She keeps going on about her...</p> <p>KAYLA (CONT'D) ...phone.</p> <p>GREEN (O.O.V) We're gonna sort her phone-</p> <p>KAYLA Well she wants it now.</p> <p>GREEN (O.O.V) Look Kayla.</p> <p>GREEN (CONT'D) She can't stay here. D-didn't you hear me.</p> <p>GREEN (CONT'D) (O.O.V) We, we, we've gotta get her out.</p> <p>KAYLA She speaks Tiggereena.</p>	<p>Scene: 10:25:43</p>
---	---	----------------------------

On RITA and KAYLA. The doorbell rings. GREEN panics and jumps to the floor. On KAYLA and RITA, he whispers at them to get down. They throw themselves onto the floor. There's a loud bang. RITA looks terrified. One of them rings the bell again. ADE peers in through the window. More banging, more doorbell. RITA whispers to KAYLA. ADE knocks on the living room window. We stay on GREEN, KAYLA and RITA. The doorbell goes again. CUT TO:	<p>GREEN What?</p> <p>GREEN (CONT'D) (O.O.V) Listen, love.</p> <p>GREEN (CONT'D) I, I, I'm in a bit of a pickle and err, I've gotta just have some time to just think things-</p> <p>GREEN (CONT'D) Argh!</p> <p>GREEN (CONT'D) (O.O.V) (WHISPERS) Get down! Get down!</p> <p>GREEN (CONT'D) Get down.</p> <p>KAYLA Dad. Who is it?</p> <p>GREEN Ssssh.</p> <p>GREEN (CONT'D) (O.O.V) Oh God. Nobody move.</p> <p>RITA This man for me. This man for me.</p> <p>ADE (O.S) Come out, come out, wherever you are.</p> <p>ADE (CONT'D) (O.S) Ring it again!</p> <p>ROY (O.S) You deaf? I just rang it, didn't I.</p> <p>ADE (O.S) So! Go away.</p>	
---	---	--

<p><u>EXT. GREEN'S HOUSE.</u> <u>FRONT DOOR - DAY -</u> <u>CONTINUOUS</u></p> <p>ADE rings the bell again. They wait for an answer.</p> <p>A beat.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>GREEN, RITA and KAYLA lay still on the floor. RITA holds on to KAYLA's hand GREEN starts whimpering.</p>	<p>ROY Stop grinding your teeth.</p> <p>ADE I'm not.</p> <p>ROY I can hear it.</p> <p>ROY (CONT'D) Go round the back.</p> <p>ADE You go.</p> <p>ROY No, you.</p> <p>ADE You lost her.</p> <p>ROY She's not here. She'll be in London by now.</p> <p>ADE (O.S) That's what I said!</p> <p>ROY (O.S) Yeah, well-</p> <p>ADE (O.S) Told you this was a waste of time. Oh this is bollocks. Fancy a pint.</p> <p>ROY (O.S) Pub? Your round.</p>	<p>Scene: 10:26:53</p> <p>Scene: 10:27:17</p>
---	---	---

	<p>ADE (O.S) No, no, no. I got the shots at the end last night, remember?</p> <p>GREEN starts to get up.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>WINDOW - DAY</u></p> <p>GREEN lifts the curtain and peeps out.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>GREEN slumps his head on the window.</p> <p>CUT TO BLACK:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN - NIGHT</u></p> <p>The camera pans across to KAYLA and RITA sat in semi-darkness at the dining table, the curtains drawn.</p> <p>GREEN is at the kitchen counter preparing one of the pineapples. Other pineapples are visible.</p> <p>END CREDITS ROLL OVER THE TOP:</p> <p>Peter Green / Barry Green Fran Joy Squeaky Dave Kayla Rita Brad Lech</p> <p>TOBY JONES CLAIREE RUSHBROOK MARCIA WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY</p>	<p>Scene: 10:27:35</p> <p>Scene: 10:27:42</p> <p>Music In: 10:27:47</p> <p>Cut to Black: 10:27:50</p> <p>Scene: 10:27:54</p> <p>End Credits Card In: 10:28:15</p>
--	--	---

CAST IN ORDER OF APPEARANCE		End Credits Card In: 10:28:17
Alison Scutt	CATH WHITEFIELD	
Ade	LUKE SULLIVAN	
Kieran	WILLS WHITTINGTON	
Pippa	TILLY WINFORD	
Roy	ANTONY SOMERS	
Production Coordinator	SILVIA FELCE	End Credits Card In: 10:28:19
Assistant Production Coordinator	KELLY LI	
Production Secretary	JACOB RIGBY	
Production Assistant	SOPHIE DAVEY	
Rushes Runner	FEDERICA ZILIO	
Production Accountant	ROSANGELA PERSKE	
Post-Production Accountant	MATT DALTON	
Accounting Assistant	LYDIA FAULKNER	
Script Editor	EMMA GENDERS	
Script Supervisor	EMMA THOMAS	
Research Consultant	MARCHU GIRMA	
Casting Associate	LUCY TAYLOR	
1 st Assistant Director	MALCOM DAVIES	End Credits Card In: 10:28:21
2 nd Assistant Director	RORY BROADFOOT-WHEELER	
3 rd Assistant Director	JACK WREN	
Floor Runners	CHRISTIAN DAVIS	
	HANNAH FLOODPAGE	
Location Manager	SUSIE BOOKER	
Unit Manager	HENRY ISAKSEN	
Location Scout	PATRICK BROWN	
Locations Assistant	MIKE PAPAL	
Head of Security	DUNCAN ROBERTSON	
Focus Puller	IAN PEARCE	End Credits Card In: 10:28:23
Clapper Loader	SEBASTIAN MARCZEWSKI	
Camera Trainee	GEORGIE MCGREGOR	
Gaffer	GARY CHAISTY	
Best Boy	MARK DAY	
Electricians	CHRIS KILEY	
	JAMIE VENN	
	OWEN RICHARDS	
Key Grip	NEIL BLAKESLEY	
Grip Assistant	ADAM ZIMMERMAN	
Key Rigger	RUSSELL HALL	
Sound Maintenance	RICHARD MILLER	
Art Director	PHILIP BROWN	End Credits Card In: 10:28:25
Standby Art Director	DANIEL WHARTON	
Set Decorator	ALICE NORRIS	

Graphic Designer Petty Cash Buyer Art Department Assistant	MARYAM MOJTABA SARAH CHLDS GEORGE TURNER	
Props Master Dressing Props	CRAIG CHEESEMAN MARK RUDD BRYAN STANISLAS	
Standby Props	JACK CUTHBERT	
Special Effects	SFX GB	
Costume Supervisor Assistant Costume Designer Costume Standby Costume Trainee	ALISON ROBERTS JUSTIN SELWAY LOTTIE CUTCHER KATHARINE BARRY	End Credits Card In: 10:28:26
Hair & Make-Up Supervisor Make-Up Artist Make-Up Trainee	GABY WINWOOD SARAH ARMSTRONG LAURA ANNS	
Produced in association with Isola Media Limited Production Executive Legal and Business Affairs	LAURA MACARA ELLEN FRASER	
Sister Pictures Production Coordinator	CAT MORGAN	End Credits Card In: 10:28:28
Senior Legal & Business Affairs Executive	CÍARA PERRY	
Location Facilities Location Catering Location Security	FACILITIES BY ADF ROSE CATERING MAIN UNIT LOCATION SERVICES	
Unit Medic H&S Officer	TERRY LEE LAURA BOND-POWELL	
Unit Drivers	ANDY BARTON DARREN PAYNE ANDY MACNAMARA LEIGH MASON	
Post-Production Supervisor Digital Intermediate Coordinator Assistant Editor Post-Production Paperwork	PETE OLDHAM GREG ELSTON FIORELLA SANTIELLO ANASTASIA KYRIACOU	End Credits Card In: 10:28:30
Colourist Online Editor	DAN COLES NICK TIMMS	
Dubbing Mixer Dialogue Editor Sound Effects Editor Foley Supervisor	RICHARD STRAKER MAX HOSKINS KEITH TINMAN ROB PRICE	
Music Supervisor	AMY ASHWORTH	

Line Producer	DONALD MACKINNON	End Credits Card In: 10:28:32
Head of Production	MAGALI GIBERT	
Head of Legal & Business Affairs	LAURA CROWLEY	
Head of Finance	MATT WESLEY	
Sound Recordist	MARK FOUND	
Costume Supervisor	SAM PERRY	
Hair & Make-Up Designer	BEAN ELLIS	End Credits Card In: 10:28:34
Editor	TOM HEMMINGS	
Casting Director	SAM JONES CDG	
Production Designer	MELANIE ALLEN	
Director of Photography	JAMIE CAIRNEY	
Executive Producer for BBC	KATE DAUGHTON	
Executive Producers	JANE FEATHERSTONE NAOMI DE PEAR	End Credits Card In: 10:28:36
Created by	TIM CROUCH	
Written by	TIM CROUCH and TOBY JONES	End Credits Card In: 10:28:38
Produced by	HOLLY PULLINGER	
Directed by	TIM KIRKBY	End Credits Card In: 10:28:40
  for BBC		End Card with Logo In: 10:28:42
<small>© Don't Forget the Driver Ltd. MMXIX</small>		Music Out: 10:28:45
		Cut to Black: 10:28:50